600 which were conditioned precisely by the technique of weaving must destroy the inner relationship between object and ornament. Burned or carved juostos on wooden book covers are warning examples. Nevertheless we do meet individual personalities who by their own artistic power accomplish in this area exemplary results; we may think for example of the modern weaving of the Bagnickaitė.

●323 531 Compared to the products of a highly developed art of woodwork, those of Lithuanian ceramics are far inferior. Here predominate the primitive stroke, line, zigzag, and ribbon patterns, which are pressed into the clay with a stone or a splinter of wood, and which hardly differ from the patterns of the clay shards from the Old Prussian graves. In addition we find painted vessels. In recent times various attempts have been made to renew the technique of glazed painting on platters, dishes, pitchers, and vases, which has almost been forgotten today.

The forms of the pots are in general not very individual. This is probably connected with the fact that until recently the Lithuanian made his pots, too, of wood or bark, while pottery for a long time lay mostly in the hands of Jewish artists. We find here a retrogression composed to earlier times, for at the art exhibition "Vilna-Minsk" of 1918 there was among the exhibited tiles a special piece from a very old period which came from Panevėžys and was noteworthy in that it represented the Mother of God in the native costume. 531 Nevertheless this seems to have been an exception, 327 for in general ceramics experienced no strong artistic development among the Lithuanian people--quite in contrast to iron work, which has been briefly dealt with in the paragraph on roofed crosses.[1] Almost every one of these high crosses ends in a /133/ second, smaller, ironwork cross, which is attached to the other with a thorn. These

[1] [see cat. 116, pp. 124-133 -- Analyst]

The great wooden coffers serving at the same time as hutches and cup-
boards in which the family valuables are piled up, are generally decorated 531
with paintings. On a monotone background are carved idealized flowers, 352
framed in rectangles or planted in pots, such as tulips, roses, daisies, harebells. They often sprout forth on the same straight or undulated twig at regular intervals. Animals, such as horses, cocks and hens, oriental lions and even the image of a mermaid with the tail of a fish are less frequent. The colors are usually brillant blue, yellow and white. The strokes of the brush are energetic and clear. They contrast by their breadth and their spontaneousness, with the minutely calculated ornament carved with a knife. In the *klėtis*, with their bare walls, such large painted panels play the part both of pictures and frescoes. In the same spirit the village painter applies himself to the decoration of window shutters, the doors of houses, small chapels and crosses. Among the art still in existence, cera- 523
mics plays a large part. The tumuli, *anthapiai* and *piliakalniai*, have yielded 531
numerous prehistoric specimens. There is earthenware of solid and simple profile thrown by hand. Such vessels are sometimes narrow with an elongated neck, and sometimes low and wide. Large plates with vertical or oblique edges have also been found. The bottom is generally flat. The decoration is composed of fir trees or saw-teeth or indentations. These elements subsist up to the present time. The peasant pottery follows the same procedures and is decorated with the same ornaments. The gray, black, brown or red earth is modelled on a primitive throw, dried and baked over a moderate fire. Here the whole gamut of the ancient designs can be seen, such as dentelated and undulated designs, rhombs, crosses. They run along the rims, cover the bodies and sometimes even extend to the bottoms. The designs become more regular, but their elements do not change. Even when provided with improved tools, the potter returns incessantly to the same old designs. This constancy however does not exclude an enrichment of the craft. The number of types increases, milk-jugs, — *"puodynė"* or *"dubenėlis"* — with oval bodies, large neck and without handles, water-jugs, — *"asotis"* — which resemble the antique oenochoi, bowls, saucers, special vessels designed as containers for the meals of the workers in the fields and with a double body connected by a single handle. Sometimes the clay jugs are wrapped in plaited bark.

The ceramic items are nowadays glazed and influenced by painting, the ornaments are now not only engraved, but also painted with a brush. New

531 figures appear, stars of intersected lines, flowers similar to those painted
323 on trunks. They radiate from the centre of the plates and dishes, emphasize the curves of the bodies, the rims and the necks. They are animated designs which seem to have been invented by the rapid movement of a clever hand, and which always occupy the place intended for them. Here also the colors are free and vivacious. Yellow, red, blue spots are clearly visible on a ground often of a darker color, brown, gray or green. When covered by a varnish or glazed, such objects which are made of a somewhat coarse material, frequently assume metallic tints. The simple shapes usual in household ware, become more complicated in vases, candlesticks, small pots designed for the decoration of dwellings and holy water containers. Sometimes the design is even overloaded, multiple bodies, small vases set on rims of the main body, double, triple or even multiple handles sinuously undulating, undulated or embossed rims, handles rolled up in baroque convolutions. Curve and countercurve, used with discretion, lend a singular elegance to this robust pottery.

Zoomorphic themes which are not used in pottery, are developed with much imagination in children's whistles. There is a distinct series of odd figures, horsemen, rams with big horns, birds, dogs, horses, fantastic monsters. With their arms formed in guise of small handles, their bodies reduced to a trunk and the limbs to small projecting branches, they resemble the schematized statuettes of archaic Greece. As everywhere else popular ceramic art has been threatened by industrial production. But in the neighbourhood of Biržai, Radviliškis and Vilkoniai, potteries are still in existence and the potters are still active. Those of the region of Biržai have managed to maintain their old reputation.

531 Certain designs of the ceramic are also employed in the decoration of egg-shells which is still common in most parts of the countries of Eastern Europe, in Poland, Roumania, Czechoslovakia and Russia, though not with the neighbouring Latvians. In Lithuania this custom is mentioned in documents of the 16th century. Egg shells are not only painted at Easter, but, in certain regions, at other feasts also, as e. g. on St. George's Day or at Whitsuntide. This is done in two different manners; either the eggs are plunged in the colored liquid and the design is then engraved with a knife, or in imitation of the technique of the Javanese batik, the figures are designed by the application of wax and the egg is afterwards soaked in

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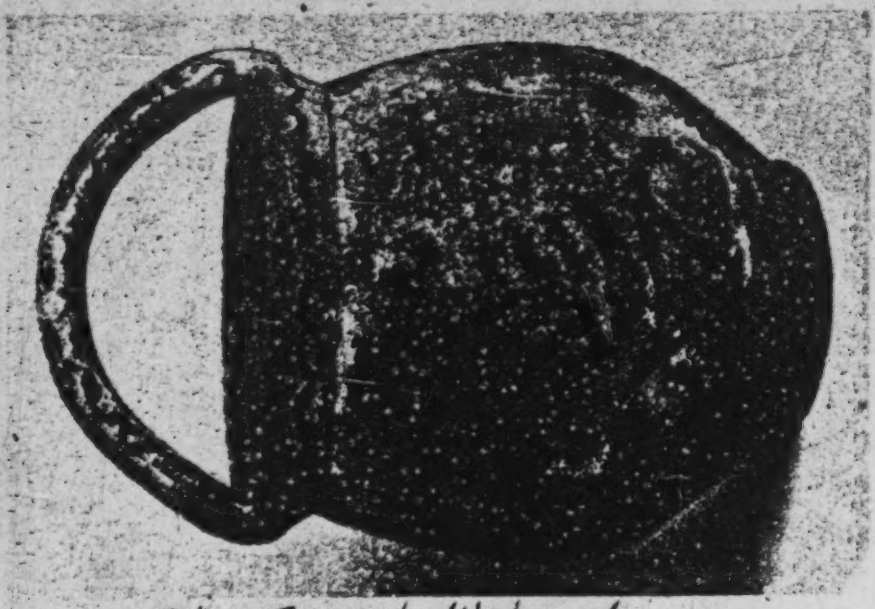

52.-53. Clay-Jug and Waterpot
District of Siauliai and Ukmergé

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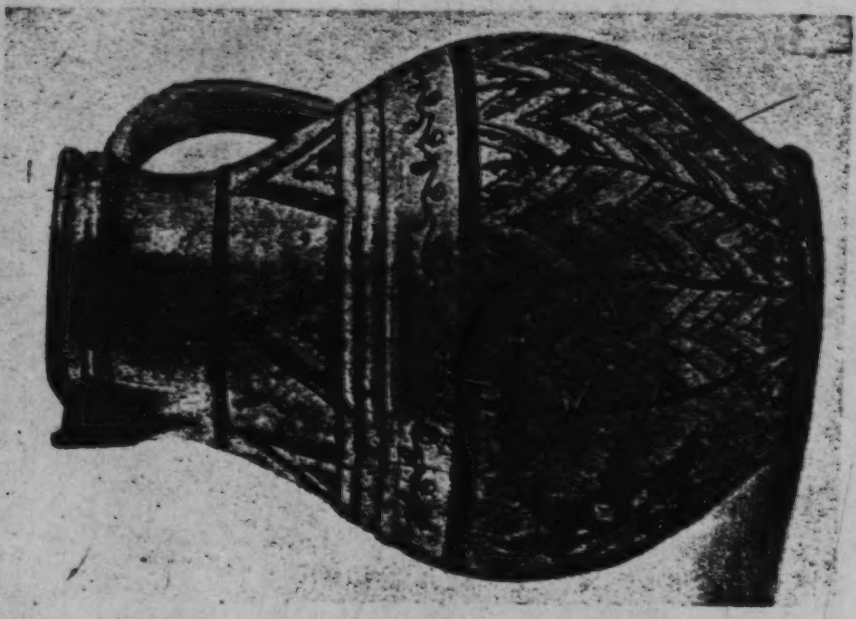

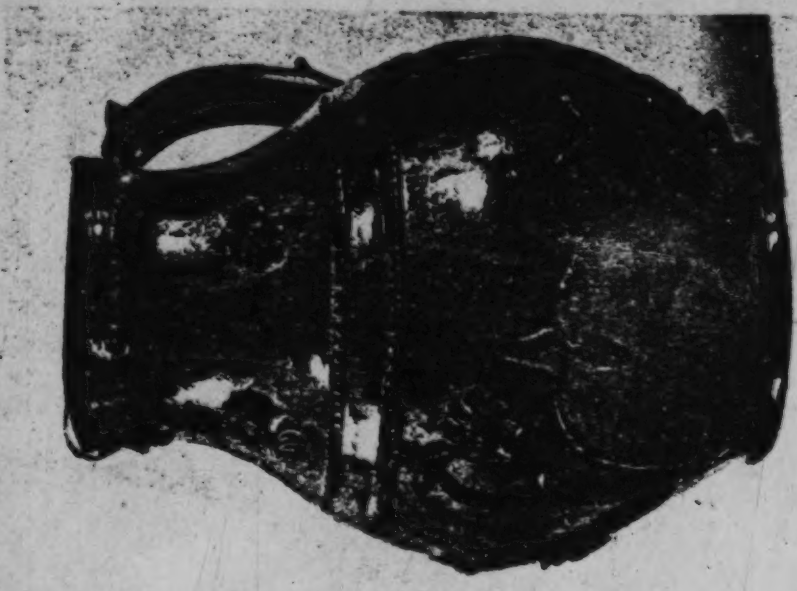

54-55. Clay-Jugs
District of Biržai

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56. Various Clay Workings
57. Painted Clay Pitchers and Plate